

These Words

Words and Music by Stephen Kipner, Andrew Frampton, Natasha Bedingfield and Wayne Wilkins

♩ = 100



N.C.(B♭)

(F)

Sheet music for the first section of the song. The vocal line includes lyrics: "These words are my own. Yeah." The piano accompaniment consists of eighth-note chords.



Threw some chords to - ge - ther,
(Verse 2 see block lyrics)

the com - bi - na - tion D - E - F

Sheet music for the second section of the song. The vocal line continues the lyrics from the previous section. The piano accompaniment consists of eighth-note chords.



it's who I am, it's what I do,

and I was go - ing to be down for you.

Sheet music for the third section of the song. The vocal line continues the lyrics. The piano accompaniment consists of eighth-note chords.

These words are my own, from my heart flow, I
 love you, I love you, I love you, I love you. There's no other
 way to bet-ter say I love you, love you.
 These words are my own, from my heart flow,

F **Dm** **C/E** **F** **B_bmaj⁷**

F **C** **F**

Dm **C/E** **F** **B_bmaj⁷**

F **C**

F **Dm** **C/E** **F** **B_bmaj⁷**

F C F

love you, I love you, I love you, I love you. There's no o - ther

Dm C/E F B_bmaj⁷

To Coda ♪

way to bet - ter say I love you, love you.

N.C.(Dm)

I'm get-ting off my stage, the cur - tains pull a - way. No

hy - per-bole to hide be-hind. My nak - ed soul ex - pos - é.

3 3 3 3

Woah,_____ woah,_____ woah,_____ woah,_____ woah,_____

Gm

Dm

Try'n to find the mag - ic, try'n to write a clas - sic,

Gm

N.C.

Waste bin full of pap - er, clev - er rhymes see you lat - er.

D.S.al Coda
(no repeats)

3

F

Dm

C E F

These words are my own,____ they're from____ my heart...
V V V

O Coda

F

Dm

C E F

These words are my own,____ they're from____ my heart...
V V V

B_b

F

C

I love you, I love you.

F

Dm

C/E

F

That's all I got to say, can't think of a bet - ter

B_b

F

N.C.

way and that's all I got to say. I love you, is that o - kay?

Verse 2:

Read some Byron, Shelley and Keats
 Recited it over a hip-hop beat.
 I'm having trouble saying what I mean
 With dead poets and drum machines
 You know I had some studio time booked
 But I couldn't find a killer hook
 Now you've gone and raised the bar right up
 Nothing I write is ever good enough.

Single

Words and Music by Natasha Bedingfield, Andrew Frampton, Stephen Kipner and Wayne Wilkins

♩ = 85




I'm not wait - in' a-round for a man to save me,
be on some-bo-dy's arm to look good,

don't do
I'm n -



- pend on a guy to va - li - date me.
saying I don't wanna fall in love 'cause I would.

Dm B7 D Dm Dsus²





don't need to be an - y - one's ba - by,_____
 not gon - na get hooked up just 'cause you say I should,
 I'm no I
 gon - na

Dm B7/D Dm Dsus²





don't need an - oth - er half to make me_____
 wait so I'm sorry if you mis - un - der - stood._____

whole.

| *I^o, 3^o only*
 S Dm Dsus² Dm Dsus²





Make your move if you want, does - n't mean I will or won't._____

I'm

Dm Dsus² Dm




N.C.

free to make my mind up, you ei - ther got it or you don't._____

V V V V V V V V



This is my cur - rent sin - gle sta - tus, my dec - la - ra - tion of in - de - pen - dence.



To Coda ♪

There's no way I'm trad - ing pla - ces, right now a star's in the as - cen - dant. I'm



sin - gle oh,

that's how I wan-na be. I'm sin - gle oh,



1.



that's how I wan-na be.

Don't need to

2.



Sin - gle oh,

that's how I wan-na be.

I'm sin - gle oh.



Ev 'ry - thing in its right time, ev 'ry - thing in its right place..



I know I'll set-tle down one day,

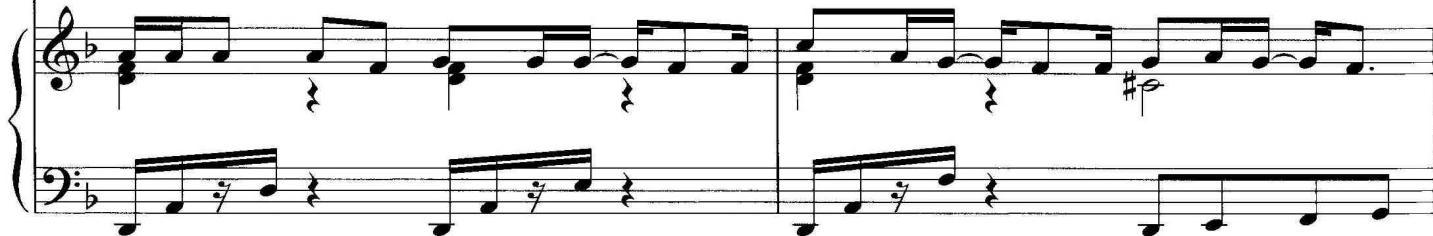
but till then I like it this way.

It's my way,____ hey,____ I like it____ this way,____ hey.

D.%al Coda

Coda

This is my cur - rent sin - gle sta - tus, my dec - la - ra - tion of in - de - pen - dence.



There's no way I'm trad - ing pla - ces, right now a star's in the a - scen - dant. I'm



Play 4 times

sin - gle oh,

that's how I wan-na be. I'm Oh,

oh,



N.C.

Play 3 times

oh,

oh.

Oh,

oh,

oh, oh.



I'm A Bomb

Words and Music by Stephen Kipner, Andrew Frampton, Natasha Bedingfield and Wayne Wilkins

J = 120

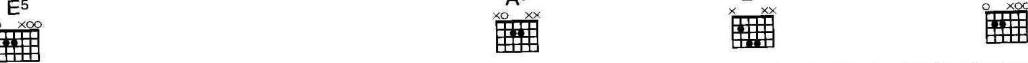
N.C.

Yeah,

* Chords implied throughout

yeah,— yeah, woah, oh, oh,— oh.

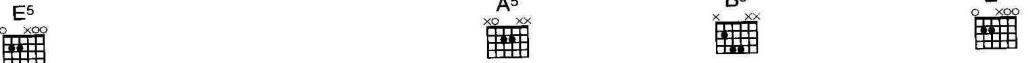
Tax - i ride,— go - in' down



 town, me and my girls go - in' out. Count - ing down



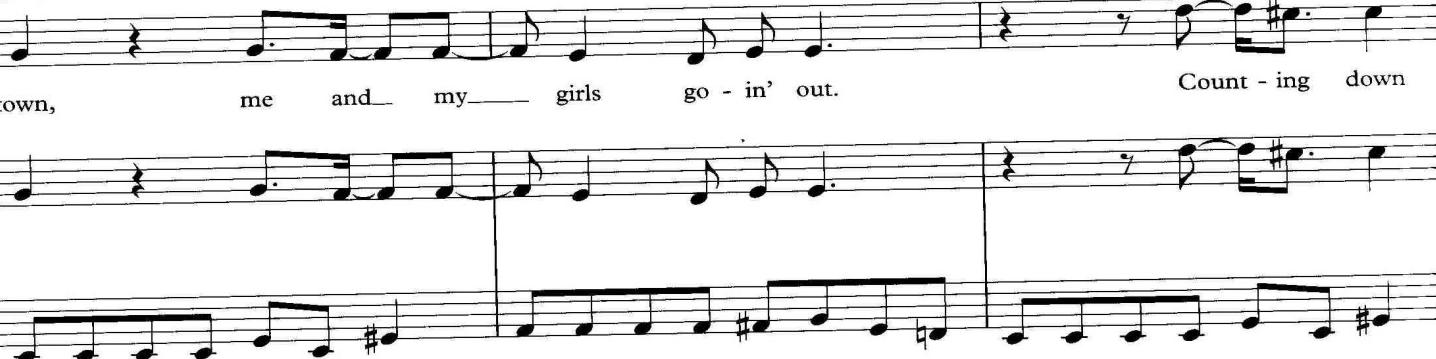
 to de - to - na - tion, ten to ze - ro, mush - room cloud.



 Lit - tle an - gel, I've been too good, ditch the ha

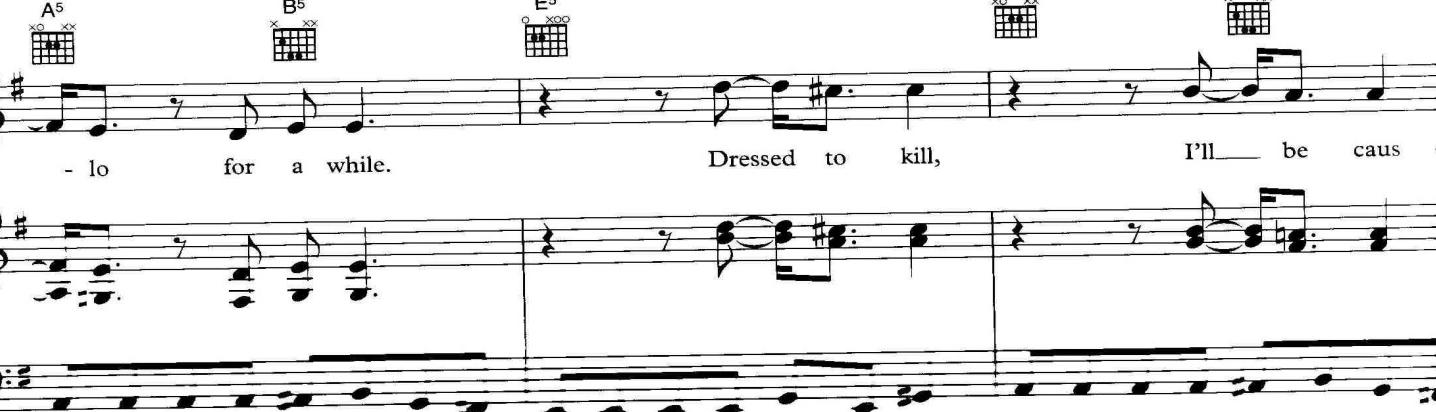


 - lo for a while. Dressed to kill, I'll be caus

Bass line: 












<img alt="Guitar chord diagram for A5." data-bbox="





 turn me on there is no safe - ty switch. I'm a





 bomb, use on - ly steady hands. To mess with





 me you must be a brave man. I'm a

1.







 bomb, I'm a bomb yeah. Bomb, bomb, bomb, I'm a bomb. Bomb, bon

bomb, bomb, bomb. Bass so loud, I can't hear

you, can't de - fuse me now I'm wired. Do not dis -

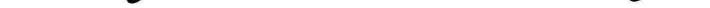
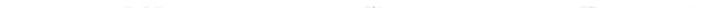
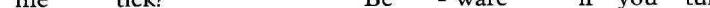
turb while I'm danc - ing, watch me set this house on fir -

| 2, 3.

-e. I'm a bomb, can you



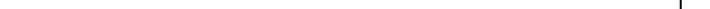
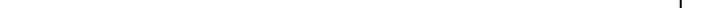


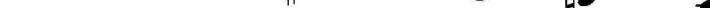
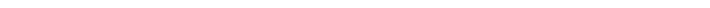


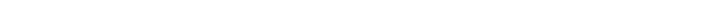


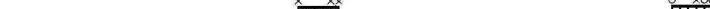
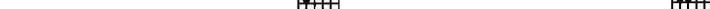


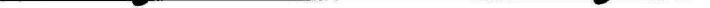
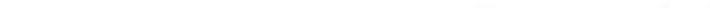


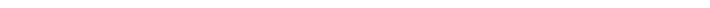



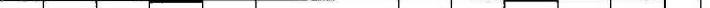




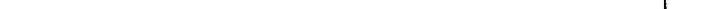






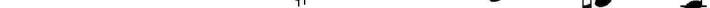
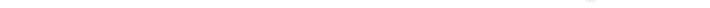



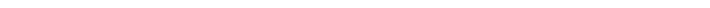
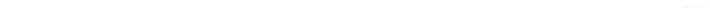




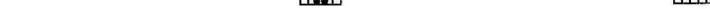




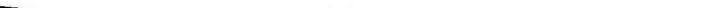






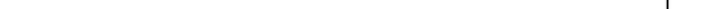






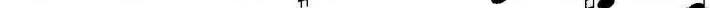
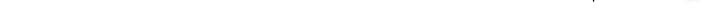
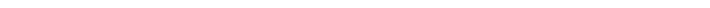


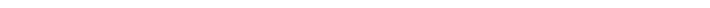


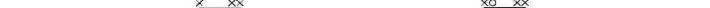
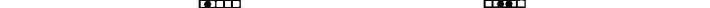






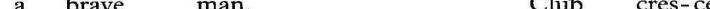










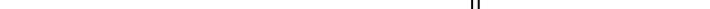









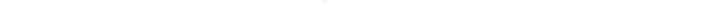


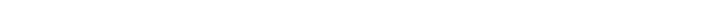




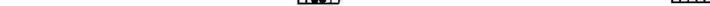


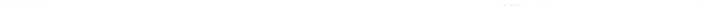


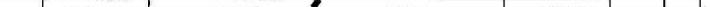
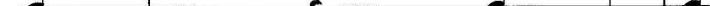


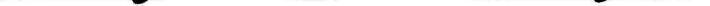
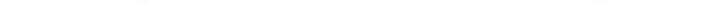
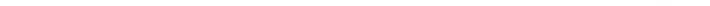
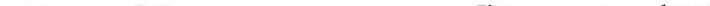


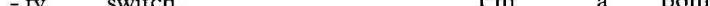
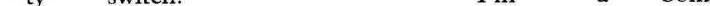
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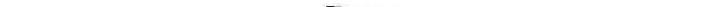


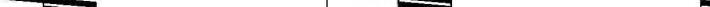
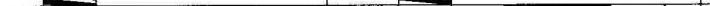
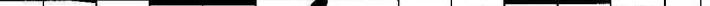


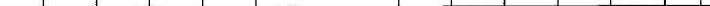



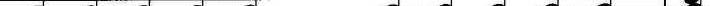





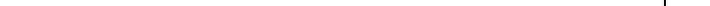
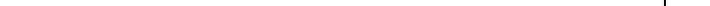



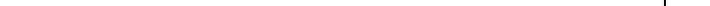





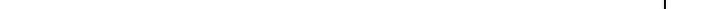
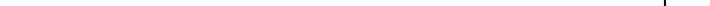
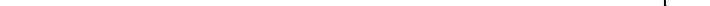
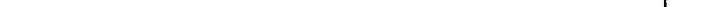
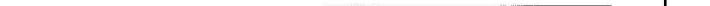




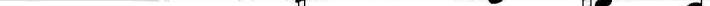
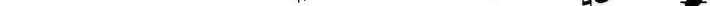
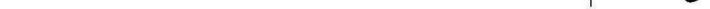
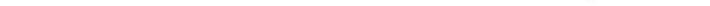
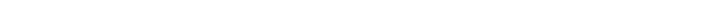
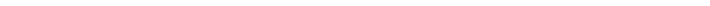
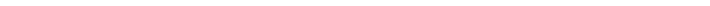
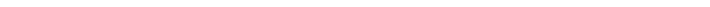
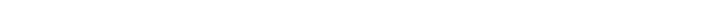


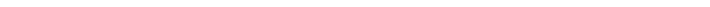
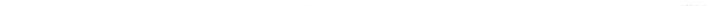
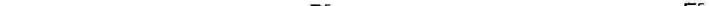
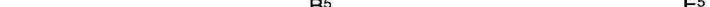
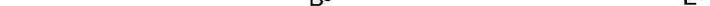
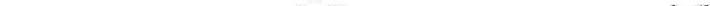






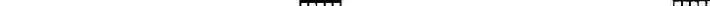


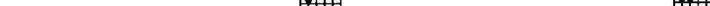
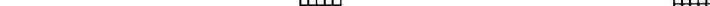
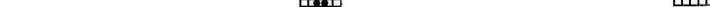
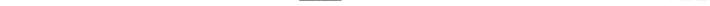
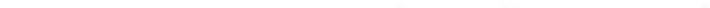
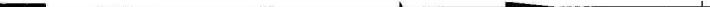




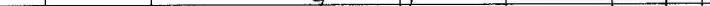













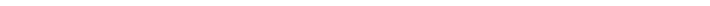







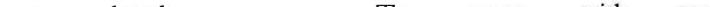


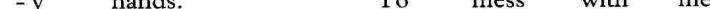
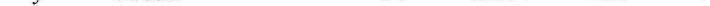
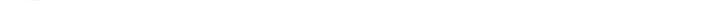
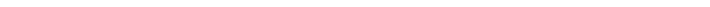
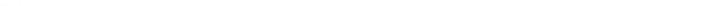
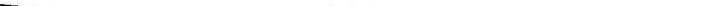


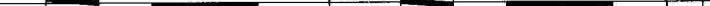






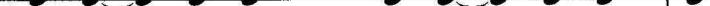
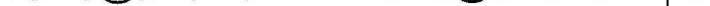
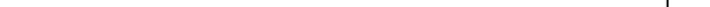
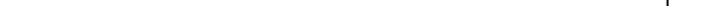
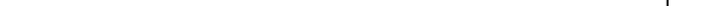


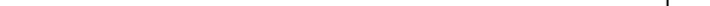
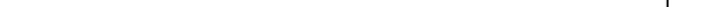







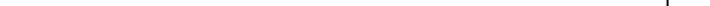



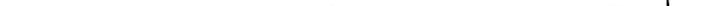






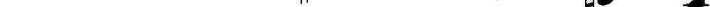
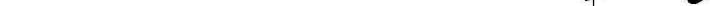
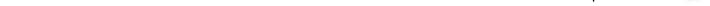


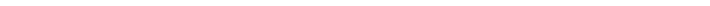
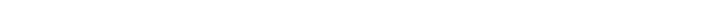
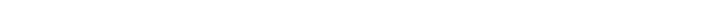
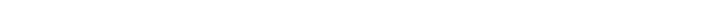


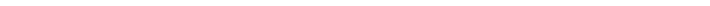
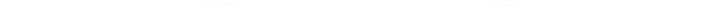
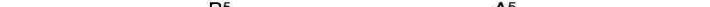
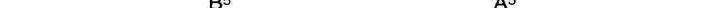


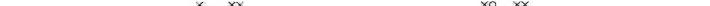


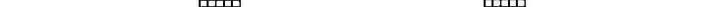
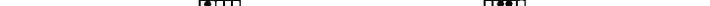
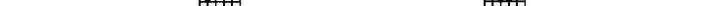
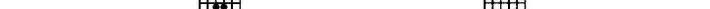
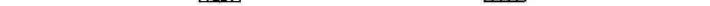
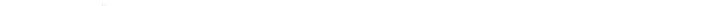


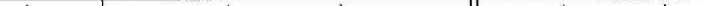






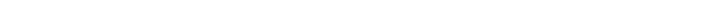







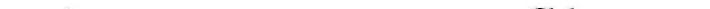
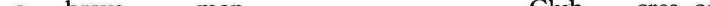
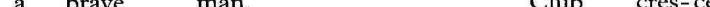



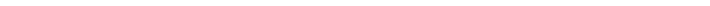
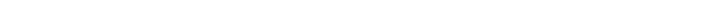
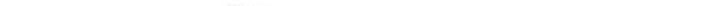
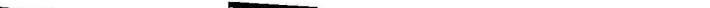
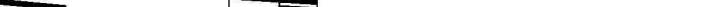
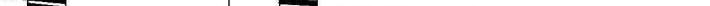








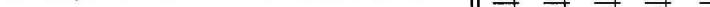
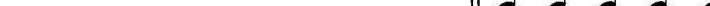
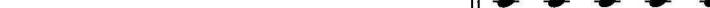











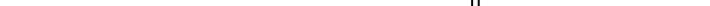


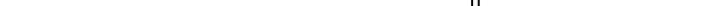
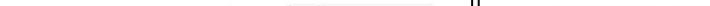








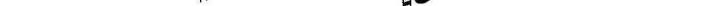
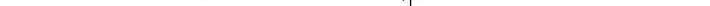



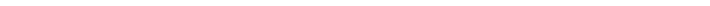


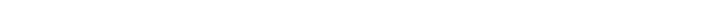
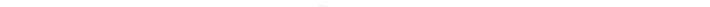
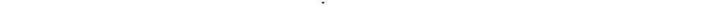
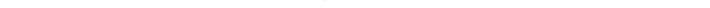


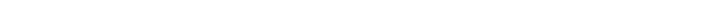
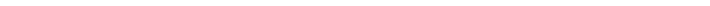
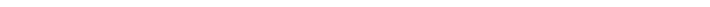
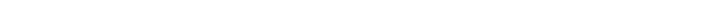
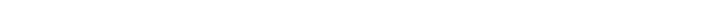




<img alt="Guitar chord diagrams for A5,

 A⁵
 B⁵
 E⁵

To Code
 steady hands. To mess with me you must be

steady hands. To mess with me you must be

The image shows a musical score for 'The Star-Spangled Banner'. The top staff is for a singer, starting with an A5 chord (x o xx) and ending with a B5 chord (x x xx). The lyrics are: 'a brave man.', 'Club cres-cen - do', and 'get-ting loud,'. The bottom staff is for a guitarist, showing chords A5, B5, and Bb5. The bass staff at the bottom provides harmonic support.

run for cov - er un - der - ground. What you do - in'

D.S.al Coda

B⁵ G⁵ A/C# Am/C A⁵
 show-ing me no fear? You must be craz - y hang-ing round here. (I'm

O Coda

A⁵ B⁵ E⁵
 a brave man. I'm a bomb, bomb.

A⁵ B⁵ E⁵ A⁵ B⁵
 I'm a bomb, bomb. Repeat to fade

Unwritten

Lyrics and Music by Daniel Brisebois, Wayne Rodrigues and Natasha Bedingfield

• = 98

F

F

I'm just be - gin - ning,
We've been con - di - tioned

the pen's in my hand
to not make mis - takes

but I end - ing un - planned.)
can't live that way.

Star-ing at the blank page be -

E♭add9

B♭add9/D

B♭m⁹/D♭

-fore you, o-pen up the dir - ty win-dow, let the sun il-lu - mi-nate the words that you could not find.

F

E♭add9

B♭/D

Reach-ing for some-thing in the dist - ance, so close you can al - most taste it, re-release your in - hi-bi-

N.C.

Dm

Gm

B♭

F

-tions. Feel the rain on your skin, no-one else can feel it for you, on-ly you can let it in..

Dm Gm B_b F Dm Gm

No-one else, no-one else can speak the words on your lips. Drench your - self in words un - spos

B_b F Dm Gm 1. B_b

N.C.

- en, live your life with arms wide o - pen. To-day is where your book be-gins, the rest is still un-

F

writ - ten. Yeah.. Oh, oh.

2, 3. B_b

N.C. Dm Gm B_b F

be-gins. Feel the rain on your skin, no-one else can feel it for you, on - ly you can let it in

Dm Gm B_b F Dm Gm

No-one else, no-one else can speak the words on your lips. Drench your - self in words un - spok -

B_b F Dm Gm B_b

N.C. **To Coda ♪**

- en, live your life with arms wide o - pen. To-day is where your book be-gins, the rest is still un-writ-

F B_bmaj⁷ F B_bmaj⁷

- ten.

F B_b F

Star - ing at the blank page be - fore you, o-pen up the dir - ty win - dow, let the sun il - lu - mi -

B_b

F

B_b

-nate the words that you could not find. Reach-ing for some-thing in the dist - ance, so close you can al-most

F/C

Gm¹¹

D.S.al Coda

N.C.

taste it, re-lease your in - hi - bi - tions.

Feel the rain on your

Φ Coda

Dm

Gm

B_b

F

Dm

Gm

- ten. The rest is still un - writ - ten.

B_b

F

Dm

Gm

B_b

F

Repeat to

The rest is still un

I Bruise Easily

Lyrics and Music by Natasha Bedingfield, Andrew Frampton, Wayne Jackson and Paul Harman

$\text{♩} = 63$



Am⁹ Em Bm⁷

 guard, drop my de - fen - ces down by my clothes. I'm learn - ing to

Am⁹ Em Bm⁷

 fall with no safe - ty net to cush - ion the blow. I bruise

Cmaj⁷ Em(add9)

 eas - i - ly so be gen - tle when you han - dle me. There's a

Cmaj⁷ Em(add9)

 mark you leave like a love heart carved on a tree. I bruise

Cmaj

Em add9

eas - i - ly, can't scratch the sur - face with-out mov-ing me. Un-der - neath I

To Coda ♪ 1.

|2.

Cmaj7

Em(add9)

Em

Em(add9)

bruise eas - i - ly.

I bruise eas - i - ly. Yeah.

eas-i - ly.

Bm

Am7

An - y - one who

can touch you

can hurt you

or heal you.

Bm

Am7

Cmaj7

An - y - one who

can reach you

can love you

or leave you.

So be gen - tle.

Em add9

Cmaj⁷

Em(add9)

So be gen - tle.

Cmaj⁷

Em(add9)

Cmaj⁷

So be gen - tle.

Woah.

D.S.al Coda

Coda

Em

Em(add9)

I bruise

eas - i - ly. I bruise

Cmaj⁷

Em(add9)

Cmaj⁷

eas - i - ly so be gen - tle when you han - dle me. There's a mark you leave like a love heart carved

on a tree. I bruise eas - i - ly, can't scratch the sur - face with-out mov-ing me. Un-der-neath I

bruise eas - i - ly. I bruise eas - i - ly. Yeah I bruise

eas - i - ly. Mmm yeah oh. I bruise eas - i - ly.

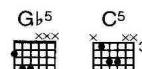
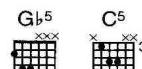
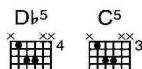
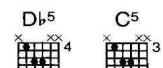
Verse 2:

I found your fingerprints on a glass of wine
 Do you know you're leaving them all over this heart of mine too?
 But if I never take this leap of faith I'll never know
 So I'm learning to fall with no safety net to cushion the blow.

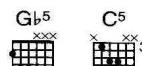
If You're Gonna Jump

Words and Music by Natasha Bedingfield, Andrew Frampton, Stephen Kipner and Wayne Wilkins

$\text{♩} = 110$

I got a short at - ten - tion span,



can't sit a - round couch po - ta - to land.

I wan-na do all

kinds of stuff, — talk - ing a - bout it's not e - enough, oh.
 I wan-na go to the ex - treme,
 I like my food with chil - li in, — I wan-na stretch my
 till
 li - mou - sine. I wan-na take it way off road,
 it's hurt - ing. I wan-na stare fear in the face,
 go where I'm not sup - posed to go.
 I wan-na take it all the way.

1° only

Cm⁷ **Bbm⁷** **A♭maj⁷** **D♭⁶** **D♭⁶**

2° only

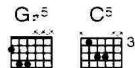
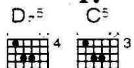
D♭⁶

Life is mus - ic, play it loud - er. If you're gon-na loud - er.

If you're gon-na jump then jump far, fly like a sky - div - er.

If you're gon-na be a sing - er, then you'd bet-ter be a rock star.

If you're gon-na be a driv - er, then you'd bet-ter drive a race car.

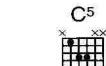


'Cause I'm look-ing for a guard dog, not buy-ing a chi-hua - hua.

2, 3.



not buy-ing a chi-hua - hua. jump then jump far,
If you're gon-na



skip the um__ and ah__ I you wan-na hit the high notes,_



then you got - ta be a di - va. If you're gon-na play a gui - tar,

To Coda Θ



— got - ta play it till you blis - ter. — 'Cause I'm look-ing for a guard dog,



not buy-ing a chi-hua - hua. — Not buy'n a chi - hua - hua. —



Oh, — oh, — yeah. — No half



baked ap - ples for my tea. — It's hot or cold no in - be -

D_b⁵

N.C.

-tween. If you're gon-na jump. If you're gon-na

If you're gon-na jump.

D.S.al Coda

If you're gon-na

Coda

N.C.

'Cause I'm look-ing for a guard dog, not buy-ing a chi-hua - hua...

Silent Movie

Words and Music by Gw. Chambers and Natasha Bedingfield

$\text{♩} = 90$



G♭m



A♭m



E♭m



E♭m



Yeah, yeah, yeah.

We're in a pic - ture black and white, you
Ev - 'ry - bo - dy's speak - ing but you

A♭m



E♭m



took the light out of my life
don't know what they're say - ing, you're just

when you
guess - ing

gave in.
mean - ings.

We're
In -

play-ing out our diff'-rent roles, we should be want-ing the same goals,
 lis - ten-ing, for-
 -ter-pret ing e - mo-tion through a win - dow that is bro - ken, we're just
 test - ing
 lis - ten-ing, for-
 -ter-pret ing e - mo-tion through a win - window that is bro - ken, we're just
 test - ing

- giv - ing. Oh, why can't we com - mu - ni - cate when the main
 feel - ings.

fea - ture is just be - gin - ning. In this si - lent mov -
 ie there's no talk - ing, you're just an ac - tor. So

C_b D_b E_b B_bm⁷
 in - to my hands.. Don't you know you love me like you nev - er loved your - self,
 (Step in - to the mov - ie, you can be my lead - ing man,

 A_b C_b D_b
 don't you know you love me like you nev - er loved your - self.
 break in - to the si - lence so your heart can un - der - stand.

 E_b B_bm⁷
 Don't you know you love me like you nev - er loved your - self,
 Step in - to the mov - ie, we can walk a - long the sand,

 A_b C_b D_b
 don't you know you love me like you nev - er loved your - self.
 let me stand be - side you, put your life in - to my hands.)
D.8.al Coda

Coda

In this si - lent mov - ie there's no talk -
(Step in - to the mov - ie, you can be my lead - ing man,



- ing, you're just an act - or. So break in - to my stor -
break in - to the si - lence so your heart can un - der - stand.. Step in - to the mov - ie, we can walk



- y, a - long the sand,

take it o - ver, let me stand be - side

paint you, me with col -
put your life



- our.

in - to my hands.

Drop Me In The Middle

Words and Music by Danielle Brisebois, Wayne Roarigues, Natasha Bedingfield and Rufus Wainwright

$\text{♩} = 93$

A musical score for guitar and bass. The top staff shows a guitar part with chords Cm, Fm⁶, G, Eb, Cm, Fm⁶, G, and Eb. The lyrics "Oh, oh," are repeated for each chord change. The bottom staff shows a bass part with sustained notes and rests. The key signature is C minor (one flat), and the time signature is common time.

Cm⁹
8

Here go my girl Natasha
from the low end.

I

A musical score consisting of two staves. The top staff is in treble clef, B-flat key signature, and common time. It contains four measures, each with a vertical bar line and a large rest. The bottom staff is in bass clef, B-flat key signature, and common time. It contains four measures, each with a vertical bar line and a pattern of eighth notes: a note followed by a dot, a note followed by a dot, a note followed by a dot, and a note followed by a dot.

A musical score for a Cm9 chord in 8th-note time. The melody is in G clef, B-flat key signature, and 8th-note time. The lyrics are: "think I've found the re - ci - pe_ for cre - a - ti - vi - ty,_ put all you got_ Think I'll change the temp' - ra - ture_ till it's the right wea - ther,_ here in the core_". The score includes a guitar chord diagram for Cm9.

then add some heart.
it's get - ting warm..

They fence us in to break us down, but still the place can't shut us out.. The
Too ma - ny chan - nels, no - thing on, to turn it off it just takes one..

Not 2nd time

walls are thin but still they're strong. We're brok - en but we beat as one.

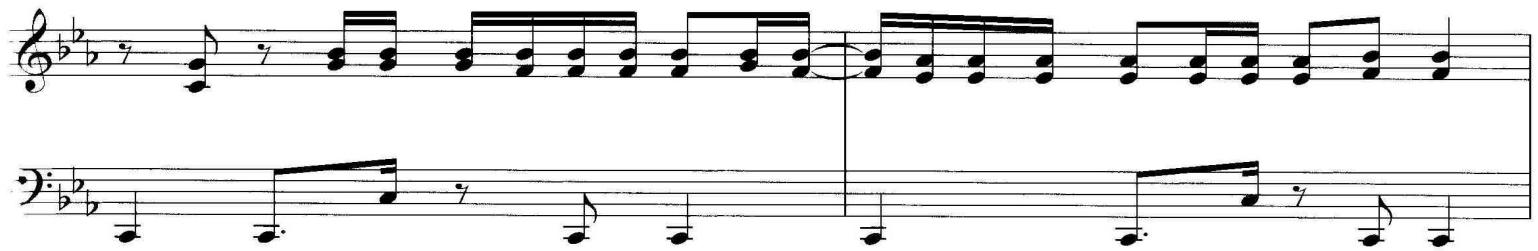
Cm⁹
 8

(Ho!) Com-ing from the streets of Lon - don, what I'm say-ing hap-pens ev - 'ry - where.
(Ho!) Com-ing from the streets of Lon - don, what I'm say-ing hap-pens ev - 'ry - where.

(Bo!) Just try'n to do some - thing dif - fe - rent some-thing dif - fe - rent.
(Bo!) Just try'n to do some - thing dif - fe - rent some-thing dif - fe - rent.



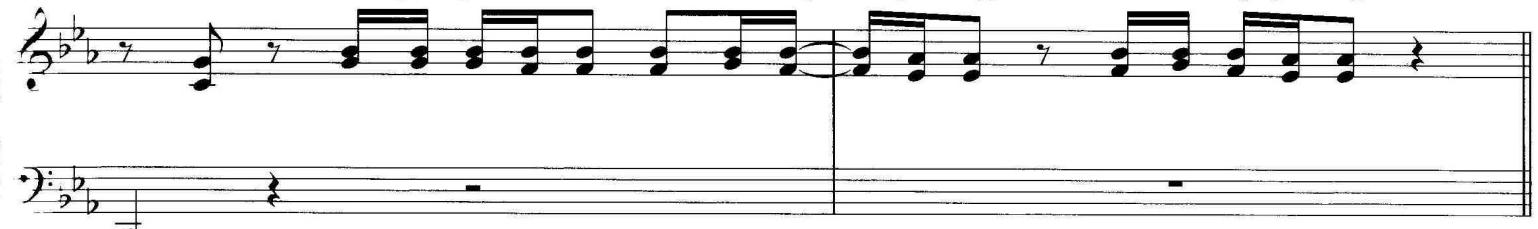
(Hol) Peo-ple stand-ing on the side just watch - ing like they're scared or they just don't care.
 (So) if you're stand-ing on the side just watch - ing get up, get ov - er here.



N.C.



(Oh!) 'Cause you got - ta be where it's hap - pen-ing, where it's hap-pen-ing.



Cm

Fm⁶/C

G⁷/C

Cm



Drop me in the mid-dle so I can make a rip - ple ef - fect upon the o - cean, I'll be



Fm⁶/C

G⁷/C

Cm

Fm⁶/C

G⁷/C



the moon that turns the tide... Drop me in the mid-dle so I can make a rip - ple, a dom-



Cm
Fm⁶/C
G⁷/C
Cm⁹

- i - no ef - fect fall - ing through the sands of time. Do do do do,

Fm⁶/C
Cm⁹
1.
Fm⁶/C
2.
Fm⁶/C

do do do do. Do do do do do do do do. do do do do do do.

Cm⁹

1, 2, 3.

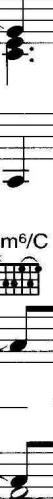
Rap: (see block lyric)

4.

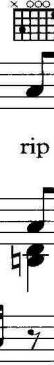
N.C.

Cm

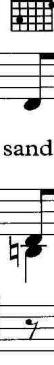
rap is my on - ly way out, gon - na die my hair green and join No Doubt. Drop me in the mid - le so I

Fm⁶/C G⁷/C Cm Fm⁶/C G⁷/C
    

— can make a rip - ple ef - fect — u - pon the o - cean, I'll be — the moon that turns the tide. —

Cm Fm⁶/C G⁷/C Cm
   

Drop me in the mid - dle so I — can make a rip - ple, a dom - i - no ef - fect fall-

Fm⁶/C G⁷/C Cm Fm⁶/C G⁷/C
    

Repeat to fade
 — ing through the sands of time. — Oh oh, — oh oh, —

(Rap)

Bizarre, the big kid that raps
A thousand kids with shower caps, how d'ya like that?
People hear D12, they start runnin'
'Cause we've been partyin' from Detroit to London.
Autographs and hugs, wherever you want it,
Matter of fact, you can rub on my big stomach.
Born in the ghetto, raised in the ghetto,
I need a medal for getting the hell out the ghetto.
'Cause all I do is rap and eat steaks,
I wish the world were a better place.
'Cause when you're up they try to take you down,
Mess your day up, turn your smile into a frown.
If you ain't worried, then I ain't either,
Come on Bush, make Bizarre the leader.
'Cause rap is my only way out,
I'm gonna die my hair green and join No Doubt.

We're All Mad

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EMI Music Publishing Ltd, London WC2H 0QY and Copyright Control

$\text{♩} = 87$

The sheet music consists of five staves of musical notation. The top two staves are for piano/vocal, and the bottom three staves are for bass. Chords are indicated above the staves: Bm, A, and G. The lyrics "Oh, _____" and "yeah. _____" appear under the vocal line. The bass part includes some rests and eighth-note patterns.

S Bm A Gmaj⁷ Bm A

1. I think the la - dy did pro-test
2. I did - n't mean to in - ter-rupt
(Verse 3 see block lyric)

Gmaj⁷ Bm A Gmaj⁷

— hand.
— give.
She on - ly saw the sha - dow of my cir - cum-stance,
Some - times beau - ty is - n't re - cog - nised,

Bm A Gmaj⁷ Em D Em/C# Bm

-cep-tion can't de - scribe what makes a man.
it con-trasts with what you feel in-side.

Who's to say the dark - ened cloud must

F#7 Bm Em D Em/C# Bm F#7 Bm

lead to rain? Who's to say the prob-lems should just go a - way?

Who's to point a fin - ger at what's not un - der - stood? Be - cause:

We're all mad in our own way, co-lours paint the grey a - way..

Diff - rent peo - ple all the same, each re - veals a mean - ing.

We're all mad in our own way, fill the sky with diff - 'rent shades..

Bm A⁶ Gmaj⁷ Bm

To Coda ♪

— Read the stor -y on each page,— each re-v-eals the mean-ing.

Oh— each re-

**D.S.al Coda
(no repeats)**

F#7sus4 F#7 Bm F#7sus4 F#7

♪ Coda

Bm A⁶ Gmaj⁷

We're all mad in our own way,— col-ours paint the grey a-way—

Bm A⁶ Gmaj⁷ Bm A⁶

— Diff'-rent peo - ple all the same,— each re-v-eals a mean-ing.

We're all mad. in our own way,—

Gmaj⁷

Bm

A⁶Gmaj⁷

— fill the sky—with diff'-rent shades.. Read the stor - y on—each page,— each re-veals the mean-ing.

Bm

F#7sus⁴

F#7

Bm

Oh

each re - veals the mean - ing.—

F#7sus⁴

F#7

Bm

F#7

Oh____ ay ay ay ay.

Bm

F#7

We're all mad in our own way, col ours paint the grey a-way. Diff'-rent peo-ple all the same,

each re-veals a mean-ing. We're all mad in our own way, fill the sky with diff'-rent shades..

Read the stor - y on each page, each re - veals the mean - ing.

Repeat to fade

Verse 3:
 Sometimes I think I over-analyse
 As if I can control the time and place
 Life isn't something you try on for size
 You can't love without the give and take.

Frogs & Princes

Words and Music by Stephen Kipner, Andrew Frampton, Natasha Bedingfield and Wayne Wilkins

$\text{♩} = 112$



Woah...



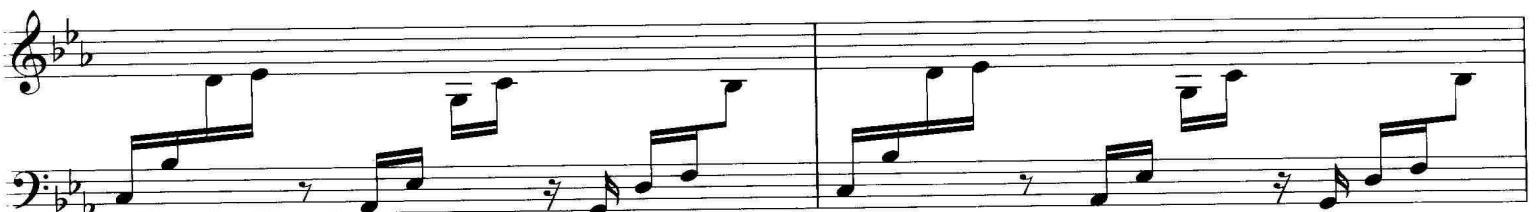
The in and out of dat-ing's got me all con-fused,

I



built' up ex - pec - ta - tion end' up feel' - ing used' Seems ev - ry

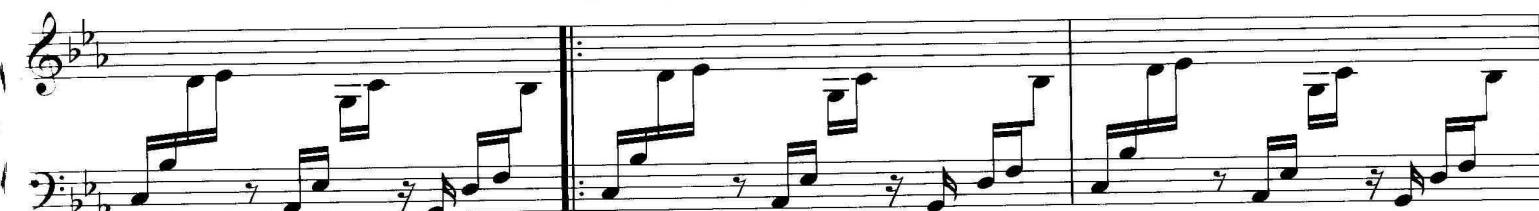
Cm⁷  A♭maj⁷  Gm⁷  Cm⁷  A♭maj⁷  Gm⁷ 

-bo - dy's in - to fast food, ev - ry - bo - dy's in - to quick, I


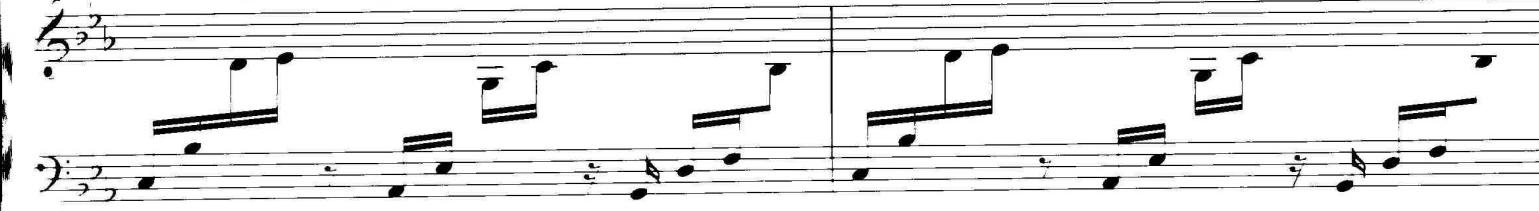
Cm⁷  A♭maj⁷  Gm⁷  Cm⁷  A♭maj⁷  Gm⁷  Cm⁷  A♭maj⁷  Gm⁷ 

want some-one to take the time, fine dine me not rush it. Oh, Ooh...


Cm⁷  A♭maj⁷  Gm⁷  Cm⁷  A♭maj⁷  Gm⁷  Cm⁷  A♭maj⁷  Gm⁷ 

Now it's near - ly sev - en thir - ty I'm slip - pin' on a dress, I
 pull up to our prem - i - ere red car - pet good... You


Cm⁷  A♭maj⁷  Gm⁷  Cm⁷  A♭maj⁷  Gm⁷ 

keep my fin - gers crossed you're not like all the rest. So
 check my coat, get my chair like I hoped you would. You're


Cm⁷  A♭maj⁷  Gm⁷  Cm⁷  A♭maj⁷  Gm⁷ 

when you come to pick me up
 fun - ny and your flirt-in's real - ly work - ing my door,
 come right to me, don't but

Cm⁷  A♭maj⁷  Gm⁷  Cm⁷  A♭maj⁷  Gm⁷  Cm⁷  A♭maj⁷ 

stay in your car and beep beep the horn.
 where it goes from here, bet - ter wait and see.
 May-be I'm a hope-less ro - man -
 May-be I'm a hope-less ro - man -

Eb/G  Cm⁷  A♭maj⁹  Eb/G 

- tic, you'll pick the sounds for the back - ground to our drive in - to town.
 - tic, you'll pick the view that we kiss to, make me go ooh ooh. Well

Cm⁷  A♭maj⁷  Eb/G 

Ba - by don't be one of the traf - fic, had too ma - ny night -
 may - be it - ll all turn out tra - gic, and you'll push for more,

Cm⁷ A♭maj⁷ E♭maj^{7/G}

— with the wrong guys coming up red lights.} Tell me
back at my front door, more than I'm ready for.

— more than I'm ready for.

S Cm⁷ A♭maj⁷ Gm⁷ Cm⁷ A♭maj⁷ Gm⁷ Cm⁷ A♭maj⁷ Gm⁷

how many frogs do I have to kiss before I find my prince? Be-before I find my

Cm⁷ A♭maj⁷ Gm⁷ Cm⁷ A♭maj⁷ Gm⁷ Cm⁷ A♭maj⁷ Gm⁷

prince. All you girls that are going through this, tell 'em how it

Cm⁷ A♭maj⁷ Gm⁷ 1. Cm⁷ A♭maj⁷ Gm⁷ 2, 3. Cm⁷ A♭maj⁷ Gm⁷

is, tell 'em how it is, We is. Tell me

Cm⁷ Abmaj⁷ Gm⁷ Cm⁷ Abmaj⁷ Gm⁷ Cm⁷ Abmaj⁷ Gm⁷
 how ma - ny frogs do I have to kiss be-fore I find my prince? Be-fore I find my

Cm⁷ Abmaj⁷ Gm⁷ Cm⁷ Abmaj⁷ Gm⁷ Cm⁷ Abmaj⁷ Gm⁷
 prince. All you girls that are go - ing through this, tell 'em how it

To Coda ♦

Cm⁷ Abmaj⁷ Gm⁷ Cm⁷ Abmaj⁷ Gm⁷
 is, tell 'em how it is, (Rap): You got - ta

Cm⁷ Abmaj⁷ Gm⁷ Cm⁷ Abmaj⁷ Gm⁷
 tip the wait-er, that's how it works, you can't skip the start-er go straight to de-sert. You got -



"pop" the cork be-fore you taste the wine,— not make a mad dash for the fin-ish line.—



Up in a row 'cos the dat-ing game is (woah!) We get hooked up but the re-al shame— is

D.%al Coda



N.C.

too much con-ec - tion fol-lowed by re - jec - tion s'gon-na hurt a girl till she learns her les - son.

Tell me

Φ Coda



Repeat to fade

is.

Wild Horses

Words and Music by Natasha Bedingfield, Andrew Frampton and Wayne Wilkins

Very expressively $\text{♩} = c.65$

Am(add9)

Fsus²

Am

G/A

F

Fsus²

With pedal

Am

Fsus²

F

C

G/B

I feel these four walls clos - ing in,____ face up a-gainst the glass,____ I'm look-in' out,____ mmm
(Verse 2 see block lyrics)

Am

Fsus²

F

C

G/B

"Is this my life?" I'm won - der - in',____ it hap-pened so____ fast, how do I turn this thing a -

Am Fsus² F C G/B

-round? Is this the bed I chose to make? There's green-er past-ures I'm think-in' a - bout, mmm.

Am Fsus² C Csus² G/B

Wide o - pen spac - es far a - way.

Dm Am C G

All I want is the wind in my hair, to face the fear but not feel scared.

S: Am G/A F Fsus² C G/B Am G/A F Fsus²

Wild hor - ses, I want to be like you. Throw-ing cau - tion to the wind, I'll

D.S.al Coda



— my - self be - fore you. I wan-na o - pen up my heart, tell him how I feel Oh —

The first staff starts with a treble clef, a common time signature, and a key of A major. It features a sequence of chords: C, G/B, Am, G/A, Fsus2, C, and G/B. The second staff starts with a bass clef, a common time signature, and a key of A major. It features a sequence of chords: C, G/B, Am, G/A, Fsus2, C, and G/B.

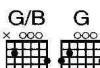
Coda



run with the wild hor - es, run with the wild hors-es.

Oh.

The first staff starts with a treble clef, a common time signature, and a key of A major. It features a sequence of chords: Csus2, G/B, Am, F, Csus2, G/B, and G. The second staff starts with a bass clef, a common time signature, and a key of A major. It features a sequence of chords: Csus2, G/B, Am, F, Csus2, G/B, and G.



— Yeah, yeah, oh,

oh.

I wan-na run with the wild hor-ses.

Oh.

The first staff starts with a treble clef, a common time signature, and a key of A major. It features a sequence of chords: Am, Fsus2, Csus2, G/B and G, Am, Fsus2, and Am (add9). The second staff starts with a bass clef, a common time signature, and a key of A major. It features a sequence of chords: Am, Fsus2, Csus2, G/B and G, Am, Fsus2, and Am (add9).

Verse 2:

I see the girl I wanna be
Riding bareback care-free along the shore
If only that someone was me
Jumping headfirst, headlong, without a thought
To act and damn the consequence
How I wish it could be that easy
But fear surrounds me like a fence
I wanna break free.

All I want is...

Size Matters

Words and Music by Stephen Alan Kipner, Andrew Frampton, Natasha Bedingfield and Wayne Wilkins

$\text{♩} = 110$

F
B♭/F
F

Uh da dow, uh da dow, uh da da da da da da dow. Uh da dow, uh da dow,

3

This section consists of three staves. The top staff has a treble clef, a key signature of one flat, and a tempo of 110 BPM. It features a guitar chord diagram above each measure. The lyrics "Uh da dow, uh da dow, uh da da da da da da dow. Uh da dow, uh da dow," are written below the notes. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. A measure repeat sign is present on the middle staff.

B♭/F

F

F⁷

B♭/F

F

uh da da da da da dow. I've been siz-in' you up and stuff, watch-ing you live life large_ e-nough for the

This section continues the musical score from the previous page. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics "uh da da da da da dow. I've been siz-in' you up and stuff, watch-ing you live life large_ e-nough for the" are written below the notes. Measure repeat signs are present on both staves.

F⁷

B♭/F

F

F⁷

both of us to big up the love.

Got the mea-sure of the man in you, it's more than th.

This section continues the musical score from the previous page. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics "both of us to big up the love." and "Got the mea-sure of the man in you, it's more than th." are written below the notes. Measure repeat signs are present on both staves.

F⁷ B_b/F F

and I can't get e - nough.

Cm Gm Cm

Don't con - fuse me when I say, please don't

Gm Cm Gm

take this the wrong way. You can lead a heart to love, but you can't make it fall.

Cm Gm(add9) F F⁷

I'm tired of lov - ing small. 'Cause size mat - ters, size mat - ters, bu

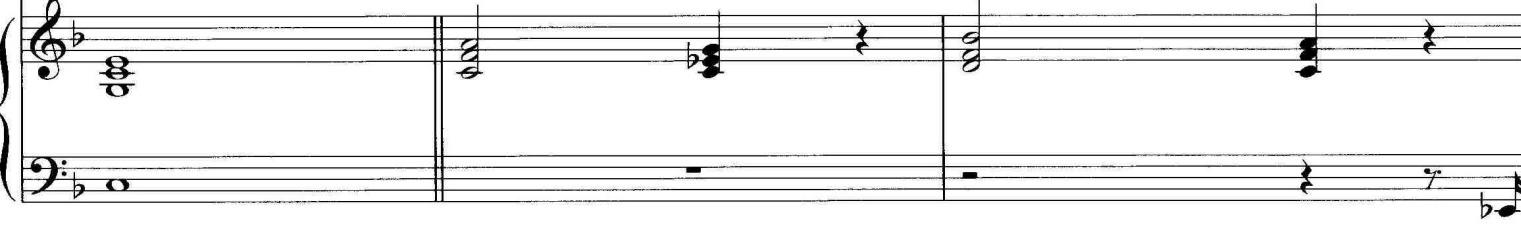
B♭/F F F B♭/F F
 not how you think, oh. I'm talk - in' 'bout your heart and what you do with it. The

more seeds you plant the more flow - ers will grow, so big up the love

1.
 B♭/F N.C. F F⁷
 till it ov - er - flows. Most blokes too shal - low to swim in, on - ly in -

- t'res - ted in one thing. It's all so mean - ing - less 'cause pud - dles dry

C F F⁷ B^b/F F

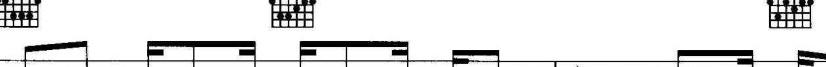

small. Uh da dow,_ uh da dow,_ uh da da da da da da dow.


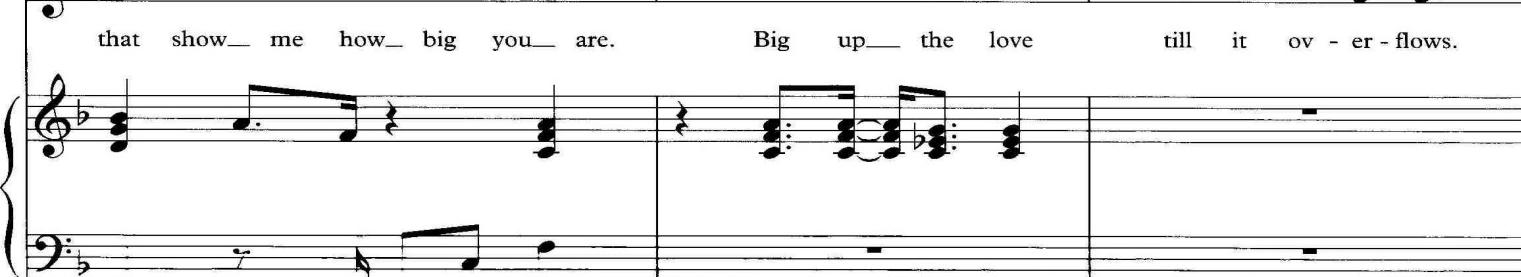
F⁷ B^b/F F **D.S.al Coda**


Uh da dow,_ uh da dow,_ uh da da da da da dow.


Coda
 B^b/F F F⁷


— up. It's the lit - tle things you do


B^b/F F F⁷


N.C.
 that show me how big you are. Big up the love till it ov - er - flows.


Peace Of Me

69

Words and Music by Natasha Bedingfield, Pat Leonard and Kara DioGuardi

$\text{♩} = 89$

A musical score for a guitar and bass. The top staff shows a treble clef, a key signature of one flat, and a tempo of 89 BPM. Chords indicated above the staff are A♭, Fm⁷, Cm, A♭, Fm⁷, and Cm. The bottom staff shows a bass clef, a key signature of one flat, and a tempo of 89 BPM. The bass line consists of eighth-note patterns. The instruction "With pedal" is written below the staff.

Standing still but still moving, lying down but not resting. Breathing air, suffocating,
Restless ways for a living, fitting in 'cause I was driven. Saying yes when I meant no,

A musical score for a guitar and bass. The top staff shows a treble clef, a key signature of one flat, and a tempo of 89 BPM. Chords indicated above the staff are Cm, A♭maj⁷, Fm⁷, and Cm. The bottom staff shows a bass clef, a key signature of one flat, and a tempo of 89 BPM. The bass line consists of eighth-note patterns. The lyrics "all the while holding on, I'm debating. Life was never what I thought, left shattered on the" are written below the staff.

A♭maj⁷ Fm⁷ Cm^{x3}
Not 2°

 want - ed it to be.
 ground, you picked me up.

A♭maj⁷ Fm⁷

 Had a plan, could-n't fol-low,

Cm^{x3}

 had a dream, it was hol-low. Ev'-ry-where felt like no-where, ev'-ry-thing was so bor-ing.

A♭maj⁷ Fm⁷ Cm^{x3}

 Life was never what I want - ed,
 All I want-ed was a lit-tle bit of hope, could-n't find what I

A♭maj⁷ Fm⁷ B♭^x Cm^{x3}

 thought un - til you came and turned it all a-round.
 You showed me some-thing that I nev-er knew I owned, you put a light to it.

A-maj⁷ G⁷ B⁶ C⁷ A⁷ G⁷
 Oh you've found the peace of me, it was miss-ing, it was bro - ken, you put
 Bb⁶ Cm A-bmaj⁷ Gm⁷ Bb⁶ Cm
 soul in - to it. Oh you've found the whole of me, I was
 A-bmaj⁷ Gm⁷ Bb⁶ Cm 1. A-bmaj⁷ Fm⁷ Cm
 emp-ty, now I'm bet - ter, { all my pie - ces } back to-ge - ther. Yeah, yeah, yeah.
 2. Fm D-bmaj⁷ E-b⁶ Fm D-bmaj⁷ E-b⁶
 Ah, oh, oh, yeah. yeah.

This musical score is for a vocal and piano piece. It features four staves: Treble, Bass, Alto, and Piano/Vocal. The vocal parts are in B-flat major. The piano/vocal part includes chords and lyrics. The score is divided into sections labeled 1. and 2.

Section 1:

- Treble Staff:** Shows vocal entries in B-flat major. Chords shown above the staff include A-maj⁷, G⁷, B⁶, C⁷, A⁷, and G⁷. The lyrics are: "Oh you've found the peace of me, it was miss-ing, it was bro - ken, you put".
- Bass Staff:** Shows harmonic bass notes corresponding to the chords in the piano/vocal staff.
- Alto Staff:** Shows harmonic bass notes corresponding to the chords in the piano/vocal staff.
- Piano/Vocal Staff:** Shows chords (Bb⁶, Cm, A-bmaj⁷, Gm⁷, Bb⁶, Cm) and lyrics: "soul in - to it. Oh you've found the whole of me, I was".

Section 2:

- Treble Staff:** Shows vocal entries in B-flat major. Chords shown above the staff include A-bmaj⁷, Gm⁷, Bb⁶, Cm, A-bmaj⁷, Fm⁷, and Cm. The lyrics are: "emp-ty, now I'm bet - ter, { all my pie - ces } back to-ge - ther. Yeah, yeah, yeah.". The first line of lyrics is enclosed in braces, indicating it is repeated.
- Bass Staff:** Shows harmonic bass notes corresponding to the chords in the piano/vocal staff.
- Alto Staff:** Shows harmonic bass notes corresponding to the chords in the piano/vocal staff.
- Piano/Vocal Staff:** Shows chords (Fm, D-bmaj⁷, E-b⁶) and lyrics: "Ah, oh, oh, yeah. yeah.". The first line of lyrics is enclosed in braces, indicating it is repeated.

Fm D^bmaj⁷ E^b6 Fm D^bmaj⁷

What a life, al - ways try'n', what a life, live with-out you. Don't leave me I don't want
And it's cold and I'm blind, and I would and it feels good. What a waste of my mind

1. 2.

E^b6 E^b6 B^b/F F

fall a - part, I won't leave you. ev -'ry - time, all the time.

Fm E^b B^b Cm A^bmaj⁷ Gm⁷ B^b6 Cm

Oh yeah yeah. Oh yeah woah oh oh.

Fm E^b B^b Cm A^bmaj⁷ Gm⁷

Oh you've found the whole of me, it was miss - ing, it was bro - ken,

B^b
3

G^b
3

G^b
3

G^b
3

G^b
3

G^b
3

you put it back to -ge - ther. Oh you've found the whole of me.. Ha ha..

{

A♭maj⁷ Gm⁷ B♭⁶ Cm A♭maj⁷ Gm⁷ B♭⁶ Cm

— yeah yeah oh oh. I was

{

A♭maj⁷ Gm⁷ B♭⁶ Cm A♭maj⁷ Fm⁷

3 3

empty now I'm bet-ter 'cause you pieced me back to-ge-ther.

{

Cm A♭maj⁷ Fm⁷ Cm

x 3

{

Cm

x 3

{

Cm

x 3